BONGKAR GUDANG #2

Hood, roots, and whatnot

EXHIBITION

RUBANAH
underground hub

BONGKAR GUDANG #2

Hood, roots, and whatnot

Showing collections of
Abigail Hakim
Inez Tiffany
Natasha Sidharta
Winda Malika Siregar

Exhibition
28 January - 18 February 2023

RUBANAH Underground Hub
Jl. Timor No. 25, Menteng,
Jakarta

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ART AND EXHIBITION DESIGN

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Karya-karya

Foto ruang pamer oleh M. Revaldi

Bio kolektor

Foto ruang pamer oleh M. Revaldi

Profil kolektor

Foto ruang pamer oleh M. Revaldi

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Orang Indonesia itu cinta tanah airnya. Ini bukan klaim yang berlebihan kalau kita menilik statistik diaspora Indonesia. Setidaknya per 2015, Indonesian Diaspora Network mencatat sebanyak 8 juta orang Indonesia di luar negeri.[1] Tidak banyak dari penduduk DKI Jakarta! Seturut jumlah penduduk Indonesia yang nyaris mencapai 270 juta orang, berarti hanya 3% menetap di luar negeri. Dari sedemikian sedikitnya diaspora kita itu, sebanyak 4,6 juta orang masih mempertahankan status WNI-nya. Senada dengan klaim itu, konon katanya, kolektor asal Indonesia punya kecenderungan nasionalistik dalam koleksinya. Dengan kata lain, kolektor asal Indonesia hanya mengumpulkan karya seniman asal Indonesia. Kabar burung —yang konon-konon ini— kami jadikan awal percakapan dengan para kolektor yang karyanya kami pamerkan kali ini. Tidak banyak dari penduduk DKI Jakarta! Seturut jumlah penduduk Indonesia yang nyaris mencapai 270 juta orang, berarti hanya 3% menetap di luar negeri.[2] Dari sedemikian sedikitnya diaspora kita itu, sebanyak 4,6 juta orang masih mempertahankan status WNI-nya. Senada dengan klaim itu, konon katanya, kolektor asal Indonesia punya kecenderungan nasionalistik dalam koleksinya. Dengan kata lain, kolektor asal Indonesia hanya mengumpulkan karya seniman asal Indonesia. Kabar burung —yang konon-konon ini— kami jadikan awal percakapan dengan para kolektor yang karyanya kami pamerkan kali ini.

Seringkali percakapan kami ini bukan bersambut-gayung, tetapi dibalas pertanyaan, "Apa, *sih*, tema pamerannya?" Dalam berbagai pengantar pameran kelompok RUBANAH lainnya, kami telah cukup sering mengungkapkan bagaimana tema tak pernah

[1] Pasti Liberti Mappapa, 19 Agustus 2015. "Presiden Indonesian Diaspora Network: Diaspora Tuntut Kewarganegaraan Ganda" dalam situs berita *Detik.com*. Diakses 23 Januari 2023.

[2] Sebagai perbandingan, pada 2010, sebanyak 140 juta orang Cina menetap di luar Cina. Dengan populasi 1,4 bilyar penduduk, artinya diaspora Cina sebanyak 10%.

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Indonesians love their country. This is not a far-fetched claim if we look at the statistics of Indonesian diasporas. At least in 2015, Indonesia Diaspora Network documented that there are 8 million Indonesians abroad.[1] The Special Region of Jakarta alone has a population of almost 11 million! Considering that there are nearly 270 million Indonesian citizens, then an approximate of only 3% lives in other countries.[2] From the few diaspora that we have, near to 4.6 million are holding onto their Indonesian citizenship. Aligned with this claim, allegedly, Indonesian collectors have a nationalistic tendency in their collecting practice. In other words, collectors from Indonesia only collect the works of Indonesian artists. The rumours - which are said to be true - became the starting point of our conversations with the participating collectors' of our current exhibition.

Oftentimes these conversations were not reciprocal, but were instead met with the question, "But what is the theme of the exhibition?" In RUBANAH's curatorial texts for other group exhibitions, we have written repeatedly how a theme is never a starting point for us in creating an exhibition.[3] We are more interested in discussions about a work or the practice of an artist, writer, curator, researcher, manager, collector, art handler, conservator, and members of the art ecosystem in general. In the context of Bongkar Gudang, what we wish to articulate are the stories of our collector friends, indeed in relation to the works that they collect. To this end, in every conversation, we put emphasis on their experiences in encountering the works that

[1] Pasti Liberti Mappapa, 19 Agustus 2015. "Presiden Indonesian Diaspora Network: Diaspora Tuntut Kewarganegaraan Ganda" in news website *Detik.com*. Accessed on 23 January 2023.

[2] As a comparison, in 2010, as many as 140 million Chinese reside outside of China. With the population of 1,4 billion citizens, which means the Chinese diaspora reaches 10%.

[3] See, for example, the exhibition text for *I wanna' dance with somebody who knows me* (2019), *My strange addiction* (2022), or *Run the gamut* (2022) di www.rubanahundergroundhub.art

jadi titik berangkat kami dalam merancang pameran.[3] Kami lebih tertarik pada percakapan seputar karya atau praktik seniman, penulis, kurator, peneliti, manajer, kolektor, pemasang karya, konservator, dan warga ekosistem seni secara umum. Dalam konteks Bongkar Gudang, yang ingin kami ungkap adalah kisah kawan-kawan kolektor, tentunya sehubungan dengan karya-karya yang mereka koleksi. Untuk itu, dalam setiap percakapan, yang kami kedepankan adalah pengalaman bertemu dengan karya yang akhirnya mereka koleksi itu. Bukan hanya pertemuan fisik, atau pengalaman berada dalam ruang yang sama dengan karya tersebut, tetapi juga pertemuan gagasan, kepentingan, atau selera. Pertanyaan-pertanyaan umum —macam: karya apa yang pertama kali dikoleksi, kenapa suka karya ini dan itu, bagaimana karya tersebut dipasang setelah dikoleksi— diajukan sebagai pemantik agar percakapan berjalan. Dalam luwesnya percakapan, yang tentu berkelindan seputar karya, seniman, sikap, serta ketertarikan para individu kolektor, kami mulai memilah karya.

Sebelum mengungkap karya-karya tersebut, ada satu catatan kecil yang menarik. Dari kelima[4] kolektor yang kami ajak bercakap-cakap untuk pameran kali ini, karya yang pertama yang mereka koleksi justru bukan karya perupa asal Indonesia. Winda Malika Siregar mengawali koleksinya dengan karya Peter Dittmar; Inez Tiffany dengan Tay Bak Koi; Evelyn Halim dengan Ryan Callanan. Natasha Sidharta —yang juga ikut serta dalam edisi perdana Bongkar Gudang— menjawab undangan kami langsung dengan tawaran untuk memamerkan karya Tomoko Yoneda. Reflek Natasha ikut meruntuhkan praduga awal tadi.

finally became part of their collection. Not only physical encounters, but also encounters of ideas, interests, or taste. General questions - such as: which work did you collect first, why do you like this work or that, how did you display the work after it was collected - were brought up to ignite our conversations. In its course, which certainly moves around talks of the work, the artists, the attitudes and curiosities of each individual collector, we then began to select the works.

Before getting into the works, there is one interesting note to be made. From the five collectors[4] involved in our initial conversations for this current exhibition, the first works they collected were in fact not the works of Indonesian artists. Winda Malika Siregar began her collection with the work of Peter Dittmar; Inez Tiffany with Tay Bak Koi, Evelyn Halim with Ryan Callanan, Natasha Sidharta - who also participated in the first edition of Bongkar Gudang — replied to our invitation immediately with the offer to exhibit Tomoko Yoneda's work. Natasha's automatic response collapses our early assumption. With this in mind[5], we set aside the general questions we had in the beginning. Simply put, we proposed that this time we intend to find possibilities in modes of "neighbourliness" in private collections. Are those we consider as "neighbours" limited to those who physically exist in our immediate surroundings? If not its physicality, what values reduce the gap between our everyday living space and the ideas that are presented by an artist and their work? Do intimacies of emotions, feelings, ideas or taste become manifest in private collections?

In Bongkar Gudang #1 XOXO, we refused to believe in the myth that collectors never

[3] Lihat, misalnya, pengantar pameran *I wanna' dance with somebody who knows me* (2019), *My strange addiction* (2022), atau *Run the gamut* (2022) di www.rubanahundergroundhub.art

[4] Selain Abigail Hakim, Inez Tiffany, Natasha Sidharta, dan Winda Malika Siregar yang sebagian dari koleksinya bisa Anda lihat dalam pameran ini, kami juga bercakap-cakap dengan Evelyn Halim. Karya-karya dari koleksinya tak jadi kami pamerkan karena jadwal kami berubah. Namun, kontribusi kisah, pikiran, alasan, dan sikap-sikapnya dalam mengoleksi patut dicatat sebagai salah satu rujukan dalam pembuatan pameran ini.

[4] Aside from Abigail Hakim, Inez Tiffany, Natasha Sidharta, and Winda Malika Siregar whose part of collection are accessible in this exhibition, we also talked to Evelyn Halim. Her collections are not exhibited because of our changing schedule. However, her contribution of stories, thoughts, reasonings, and attitudes in collecting are notable as one of the references in creating this exhibition.

[5] Please see Akmalia Rizqita & Grace Samboh, 2019. Exhibition catalogue Bongkar Gudang #1: XOXO. Jakarta: RUBANAH Underground Hub. Accessible from www.rubanahundergroundhub.art

Karena sudah punya bekal percakapan dengan Natasha[5], kami tak lagi mengajukan pertanyaan-pertanyaan umum tadi. Dengan sederhana, kami mengatakan bahwa kali ini kami ingin mencari kemungkinan bentuk pertetanggaan dalam koleksi-koleksi pribadi. Apakah yang bisa dianggap sebagai 'tetangga' terbatas pada mereka yang secara fisik berada di sekitar ruang hidup kita? Kalau tidak secara fisik, apa nilai-nilai yang mendekatkan jarak antara ruang hidup kita dan gagasan yang diusung seorang seniman dalam karyanya? Apakah kedekatan mental, rasa, gagasan, atau selera punya manifestasi dalam koleksi-koleksi pribadi?

Pada Bongkar Gudang #1 XOXO, kami menolak percaya pada mitos bahwa tidak ada kolektor yang membeli karya perempuan perupa, terutama di Indonesia, karena karir mereka dianggap tidak bisa stabil, apalagi setelah ia menikah dan punya anak. Perjalanan kami waktu itu berawal dari pertanyaan sederhana: Ada berapa karya perempuan perupa dalam koleksi Anda? Pilihlah dua perupa yang ingin karyanya ingin Anda pamerkan! Dalam karya-karya para perupa di pameran ini, tubuh dihadirkan, dikedepankan, dipertontonkan untuk dikaji lagi, untuk mengajak kita semua membaca lagi dengan lebih dekat. Apakah asumsi kita selama ini adil dan setara? Apakah alasan dari pendapat kita selama ini menganut praduga tak bersalah? Sejauh apa kita berani mempertanyakan lagi cara pandang kita sendiri? Membaca-ulang dengan aktif adalah salah satu cara untuk tidak terjebak pada cara pandang umum yang patriarkal —kalau bukan misoginis.

Kali ini, dalam Bongkar Gudang #2 Hoods, roots, and whatnot, kami memilih karya-karya yang memungkinkan pemendekan jarak. Karya-karya yang bentuk dan gagasannya memungkinkan kita berpikir bahwa dimanapun kita berada di muka bumi ini, kita terhubung satu sama lain. Sekecil apapun gerakan kita,

[5] Lihat Akmalia Rizqita & Grace Samboh, 2019. Katalog pameran Bongkar Gudang #1: XOXO. Jakarta: RUBANAH Underground Hub. Bisa juga diakses daring dalam www.rubanahundergroundhub.art

purchase the work of female artists, especially in Indonesia, as their careers are considered unstable, especially if they marry and have children. Our journey then began with a humble question: How many works by female artists do you have in your collection? Choose two works that you wish to exhibit! In the works of the artists in the exhibition, the body becomes present, takes centre stage, put on display to be interpreted once more, compelling all of us to have an even closer look. Are our assumptions fair and equal? Do our opinions come from misguided speculations? How far are we willing to question our own points of view? Actively re-reading is one of the ways to escape the trappings of common patriarchal - if not misogynistic - perspectives.

Here, in Bongkar Gudang #2 Hoods, roots, and whatnot, we chose works that carry with them possibilities of reducing distance. Works whose forms and ideas allow us to reflect upon the thought that no matter where we are on the face of this earth, we are connected to one another. No matter how small our movements are, the vibrations stand the chance of being felt by other people, in places that may be beyond our imagination. Works that deepen our understanding about our daily environment, beyond the limits of territories and borders that exist as a result of power structures, political practices, and trades, such as Southeast Asia (a term coined the CIA), ASEAN, Asia-Pacific, APEC, and so on.

The reasons that lie behind the collection of these works may vary, from friendship, similar awareness, kindred viewpoints, manifestation of ideas and/ or feelings, to forms of support for an artist's practice. How did the work of a Russian artist arrive in Indonesia? According to Winda, the work that she inherited from her mother came to Jakarta in a fundraising event featuring a Russian ballet performance in Indonesia. How does this link to the war that is depicted in the work? The many conversations that grew from the work is what continuously draws Winda to it. What kind of relationship was built by Inez and the ideas and artistic practice of Tawan Wattuya? Tawan's statement about

getarannya punya kesempatan dirasakan oleh manusia lain, di tempat yang tidak kita bayangkan sekalipun. Karya-karya yang memperkaya pemahaman kita mengenai ruang hidup kita, yang tidak terbatas pada kawasan-kawasan dan batasan-batasan yang telah ada sebagai akibat dari kekuasaan, politik praktis, dan perdagangan, seperti Asia Tenggara (yang mulanya istilah CIA), ASEAN, Asia-Pasifik, APEC, dan lain sebagainya.

Alasan dibalik pengoleksian karya-karya ini beragam, mulai dari pertemanan, kepedulian yang sama, pemikiran yang sejalan, manifestasi pemikiran dan/atau perasaan, sampai bentuk dukungan pada praktik artistik seniman. Bagaimana karya seorang pelukis Rusia bisa tiba di Indonesia? Menurut Winda, karya yang ia warisi dari ibunya ini tiba di Jakarta dalam rangka sebuah penggalangan dana untuk sebuah perhelatan balet Rusia di Indonesia. Apa hubungannya dengan perang yang hadir dalam lukisan tersebut? Beragam percakapan yang selalu bisa dipantik oleh karya inilah yang terus-menerus memikat Winda padanya. Hubungan macam apa yang dibangun Inez dengan pikiran-pikiran dan praktek artistik Tawan Wattuya? Pernyataan Tawan mengenai seri gambar cat air bertajuk ISIS yang digarap Tawan pada kisaran 2015 ini memantik kesepakatan Inez: Tragedi kemanusiaan yang dilabeli ISIS ini tak lain adalah produk imperialisme Barat, akibat proxy war rongrongan Amerika Serikat di Jazirah Arab. Dari sini, beragam pembacaan seputar organisasi Islam lain di mana saja di belahan bumi ini, termasuk yang ada di sekitar kita, jadi mungkin. Sebuah foto di mana Sukarno yang dikelilingi sosok-sosok berkulit putih, termasuk Marilyn Monroe, mewakili salah ketertarikan besar Abigail dalam kegiatan mengoleksi: *Self-decolonizing.*

Apa yang membuat Natasha tertarik pada bissu dari Sulawesi Selatan? Bagaimana Islam bisa punya posisi dalam sebuah masyarakat yang memiliki lima jenis gender? Pertanyaan-pertanyaan mungkin tak bisa dijawab Natasha ketika ia memutuskan membeli karya Tamarra awal 2020. Keputusan tersebut diambilnya

the watercolour series entitled ISI, produced around 2015, catches Inez's sympathy: that the humanitarian tragedy labelled as ISIS is no other than a product of Western imperialism, the aftermath of an American proxy war in the Arabian peninsula. From this, endless interpretations about the many other Islamic organisations globally, including those around us, become possible. A photograph where Sukarno is surrounded by white-skinned figures, including Marilyn Monroe, becomes a major appeal for Abigail's collecting practice: Self-decolonizing.

What drew Natasha to bissus from the Southern parts of Sulawesi? How does Islam have a position in a society that accepts the existence of five genders? These are questions that Natasha may not be able to answer when she decided to acquire Tamarra's work in early 2020. The decision came as a desire to support Tamara's ambition to complete her undergraduate study in 2019. She was also supportive of a group of artists and researchers that Tamarra was part of, to produce their presentation in the 17th Istanbul Biennale (2021). Does Natasha collect art as a form of support for its practice? What stories lie behind the other works in her collection?

Please enjoy the show!

Best regards,
Grace, Chita, Mitha

untuk mendukung untuk cita-cita Tamarra menamatkan studi sarjananya yang baru dimulai pada 2019. Ia juga mendukung sebuah kelompok seniman dan peneliti, di mana Tamarra juga ikut serta, untuk produksi presentasi mereka di Istanbul Biennale ke-17 (2021). Apakah Natasha mengoleksi karya sebagai bentuk dukungan atas praktik? Ada kisah apa lagi di balik karya-karya lain dalam koleksinya?

Selamat menikmati pameran!

Please enjoy the show!

Salam,
Grace, Chita, Mitha

SRI ASTARI RASJID
Void love
2008

Bronze
32 x 42 x 18 cm

In the collection of
Winda Malika Siregar

TAMARRA
BOCO SILINO
(Kelambu Dunia)
2020

Drawing, watercolor
on paper, triptych
80 x 146 (each)

In the collection of
Natasha Sidharta

HAEGUE YANG
Sonic rotating ovals – brass plated #15
2014

Wall-mounted sculpture, powder-coated steel sheet,
ball bearings, metal grid, brass plated bells, metal rings
100 x 70 cm

In the collection of
Natasha Sidharta

EZZAM RAHMAN
I am
2022

Artists' skin and hair, used anti-inflammatory plaster, adhesive, epoxy resin on canvas
20.5 x 25.5 x 2 cm

In the collection of
Inez Tiffany

MELIANTHA MULIAWAN
Labelling rules #2
2019

Resin, fabric, and acrylic
30 x 30 cm (4 pieces)

In the collection of
Inez Tiffany

HILMY SOEPADMO
Compressed object of commodification #2
2019

Oil on canvas, printed plexiglass, PVC sheet, crate
111 x 93 x 15cm

In the collection of
Inez Tiffany

AMOS SCHLIACK
Karl Lagerfeld, 1985–1985
1985

Gelatin silver print on Canson
museum rag
33 x 37.8 cm

In the collection of
Winda Malika Siregar

AGAN HARAHAP
BK-Marilyn scandal
2001-2016

Digital print on photo paper
70 x 100 cm

In the collection of
Abigail Hakim

TAWAN WATTUYA
Untitled
2015-2022

Watercolor on paper
100 x 70 cm

In the collection of
Inez Tiffany

G. I. SOROKIN
Memories of the war
1985

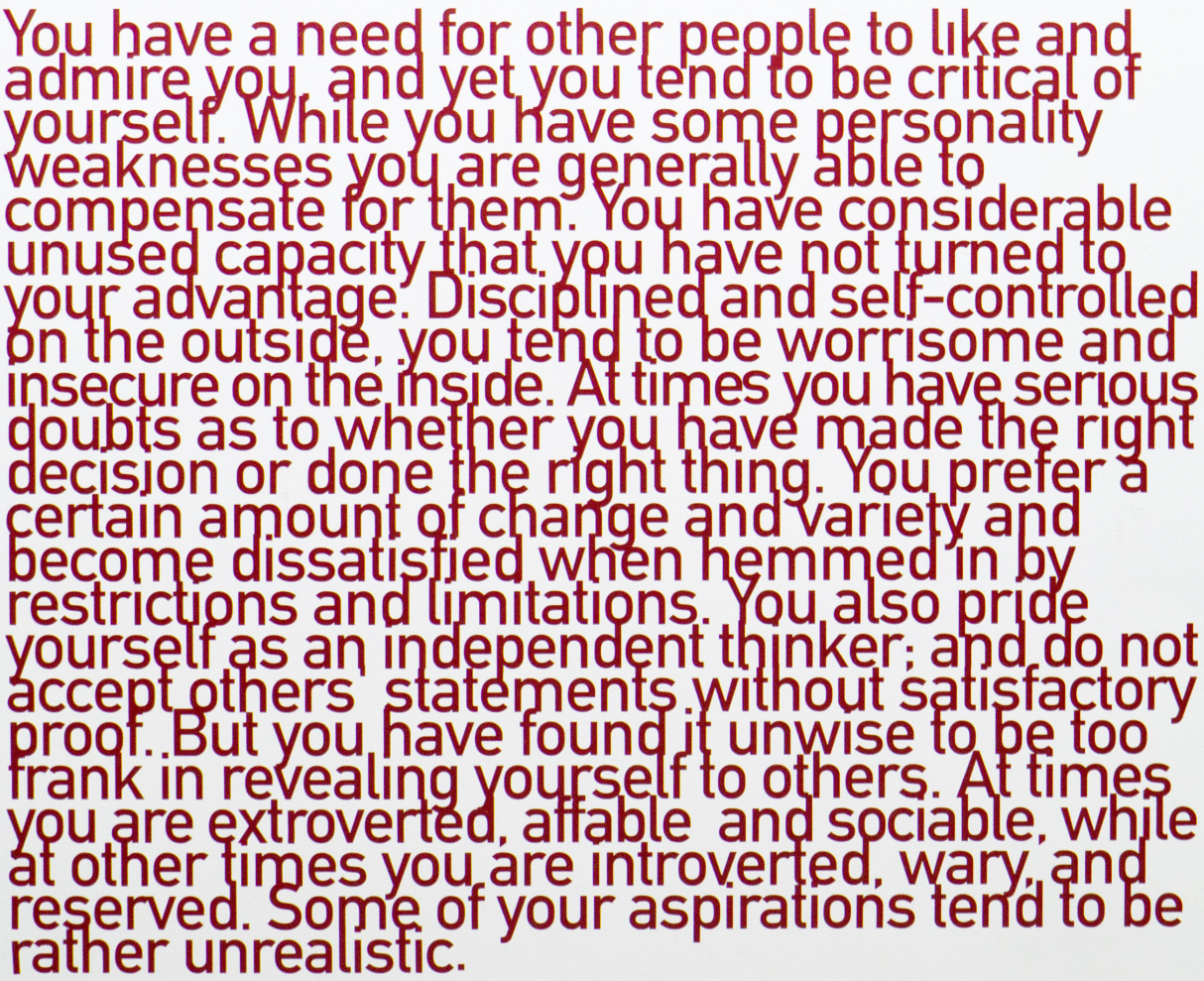
Oil on canvas
200 x 190 cm

In the collection of
Winda Malika Siregar

PETER DITTMAR
Art links people
1999-2001

Mixed media on plywood
208 x 13 cm (six pieces)

In the collection of
Winda Malika Siregar


You have a need for other people to like and admire you, and yet you tend to be critical of yourself. While you have some personality weaknesses you are generally able to compensate for them. You have considerable unused capacity that you have not turned to your advantage. Disciplined and self-controlled on the outside, you tend to be worrisome and insecure on the inside. At times you have serious doubts as to whether you have made the right decision or done the right thing. You prefer a certain amount of change and variety and become dissatisfied when hemmed in by restrictions and limitations. You also pride yourself as an independent thinker; and do not accept others' statements without satisfactory proof. But you have found it unwise to be too frank in revealing yourself to others. At times you are extroverted, affable and sociable, while at other times you are introverted, wary, and reserved. Some of your aspirations tend to be rather unrealistic.

HEMAN CHONG
The Forer effect
2008

Site specific wall installation,
materials adaptable per site
Dimensions variable
Ed. 4/5 (+ 1 AP)

In the collection of
Natasha Sidharta

YAYA SUNG
Unfamiliar roots:
Walking Banana
2012

Digital print on platinum photo
paper with wooden frame
60 x 120 cm (two pieces)

In the collection of
Abigail Hakim

TOMOKO YONEDA
Chrysanthemums
from the series Cumulus
2011

Chromogenic print
83 x 65 cm
Ed. 10

In the collection of
Natasha Sidharta

ANGKI PURBANDONO
Atas nama daun (In the name of leaf)
2018

Scannography, lightbox, installation
Dimension variable

In the collection of
Abigail Hakim

UP
FRAGILE
UP

Collectors' bio

Abigail Hakim is a contemporary art enthusiast based in Jakarta, Indonesia. She sees her interest in contemporary art as an intellectual hobby. Her reluctance to be called a collector stems from her definition of a "good collection." To her, a good contemporary art collection should preserve the spirit of our time, our struggles, and the issues we face today for the next generation. She once said, "The more I learn about contemporary art, the more I realize I know nothing." While this may sound serious, you can find her trying to learn about artists & artworks, and answer philosophical questions in a more laid-back setting, most notably during a karaoke session.

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Inez Tiffany is an art enthusiast based in Jakarta, Indonesia. Her fascination in Art began in 2003 when she took her first Art Theory class and earned an Associate Degree in Art History. While visiting Museums and Artworks are essential in her travel itinerary, she remembers that good artworks must have these three qualities; thought-provoking, unsettling and powerful enough to create multiple layers of conversation. She enjoys unrestrained art related discussions while awaiting to discover more inspiring contemporary artworks to represent complex examinations of our present-day life.

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Natasha Sidharta is a member of the arts ecosystem in Indonesia. A few labels that are often attached to her would be collector, enthusiast, connoisseur, or patron. It may all be true, but she does a little bit more than all that. As a part of an ecosystem, she takes the role of caressing, nurturing, in various forms. Not only she initiates and participates, but she produces many forms of art exchanges. In 2014, Natasha founded Dana SAM, a grant-giving foundation that supports artistic research, archival work, experimentation, projects, publications, along with various modes of learning and nurturing

the art ecosystem. She believes that within an ecosystem, one could do more than just a single thing. Dana SAM's forms of grants evolve as Natasha believes the ecosystem grows. Projects that have been supported by Dana SAM are accessible here www.danasam.art

///

Winda Malika Siregar is a tastemaker in Indonesia's culture scene. Among her projects are Veda Adhvan Pratima and Imagerie International, a company that produces large scale fashion and art exhibitions, including photo and video displays at renowned shopping centers in Jakarta. Recently, she collaborated with Sherly Worth and Moza Pramita on Codeltra Asia, a branding and image management company. Her concern for culture preservation has motivated her to become involved in projects such as Jakarta Old Town – Kotaku and most recently, Yayasan Mitra Museum Jakarta. The foundation works with DKI Jakarta government to revitalise museums around the province. A love of the arts and culture runs in Winda's family. Her late grandmother was an opera soloist during the Dutch colonial period. Her mother, Miranda Goeltom, is an economist and art lover whose role is pivotal at Yayasan Seni Rupa Indonesia, Himpunan Keramik Indonesia and Nusantara Symphony Orchestra.

FRAGILE
THIS SIDE UP
FRAGILE

You have a need for other people to like and admire you, and yet you tend to be critical of yourself. While you have some personality weaknesses you are generally able to compensate for them. You have considerable unused capacity that you have not turned to your advantage. Disciplined and self-controlled on the outside, you tend to be worrisome and insecure on the inside. At times you have serious doubts as to whether you have made the right decision or done the right thing. You prefer a certain amount of change and variety and become dissatisfied when hemmed in by restrictions and limitations. You also pride yourself as an independent thinker; and do not accept others' statements without satisfactory proof. But you have found it unwise to be too frank in revealing yourself to others. At times you are extroverted, affable and sociable, while at other times you are introverted, wary, and reserved. Some of your aspirations tend to be rather unrealistic.

Collectors' Profile

Abigail Hakim

I bought my first contemporary artwork in 2015, but before that I've always been interested in art. I studied art history, but the work of the old masters is far beyond my reach. I'm quite lucky to meet more senior collectors whom I can learn contemporary art from. They kindly invited me to exhibitions, dinners, and introduced me to artists and galleries. The first artwork I bought is Angki Purbandono's *Atas nama daun (In the name of the leaf)*. I didn't plan to buy the work, I was visiting his studio and he told me the artwork's background story. He told me how these mere leaves became his ticket to jail, and how he got discriminated against as a recidivist. Also the fact that Daun is the name of his child! Art collecting for me is an intellectual hobby. The more I read, the more I talk with people in the art industry, the more I learn about art, the more I realize I know nothing, and I keep learning something new through it. In the work titled "BK-Marilyn scandal", I think Agan Harahap is cleverly creating a historical narrative that could be easily digested and believed by people. He pointed out our weakness as humans, how we're so easily deceived–especially by everything on the internet. I think this work represents today's reality that is overwhelmed by fake news and hoaxes.

I eventually began to question myself, why do we collect? Is it to solely decorate our houses? It's impossible to acquire every good artwork I see, right? Collecting is an exercise for your mind, to become more aware of the world's situation. I want my collection to reflect something, so I realized that I had to find a red thread that binds them together. I realize that I always like artworks with juxtaposition. Meeting the East and the West is one of the keypoint of my collection. When I first saw the work of Yaya Sung, titled 'Unfamiliar roots: Walking Banana', I immediately thought that this work could be the face of my collection. It reminded me of my experience when I studied in Singapore. One day I took a taxi and the driver spoke to me in Mandarin. I didn't understand a word he said,

and he told me that I was such a banana. “On the outside, you’re yellow but you’re all white inside!” We’re Asian but our education is dominated by the West. Through my collecting practice, I’m trying to learn more about my roots and decolonize myself.

Inez Tiffany

I used to collect to decorate my house, so my consideration was mainly the visual aspects; the colors, the composition, etc. I was always aware of political and social issues, but only later did I learn the connection to art. After I read books and got to know people in the art world, I began to look at the context of the artworks, and my taste gradually shifted. Collecting artwork completes everything. It becomes a platform for me to voice political issues that I care about.

Hilmy’s work is one of the turning points in my collecting journey. I really like artworks with pop culture references, so I fell in love instantly with this work. I think it’s clever that he utilizes an actual crate that is usually only used to store artworks and makes it an essential part of the artwork itself. And that he’s questioning the commodification of art through this object. That’s the kind of issue that I want people to know more about.

The art I collect must have a strong historical and cultural background, especially the ones with found objects; they always interest me. I can easily relate to the objects I see. Those objects represent their history. For instance, Meliantha’s work, I really like it because those are ordinary wiping clothes that we can find anywhere in Indonesia! It might look mundane now, but who knows, in 10 years, the actual object might no longer be produced.

I particularly like Ezzam Rahman’s work because it talks about identity, and he actually used his own body parts. I think that’s a brave thing to do.

Natasha Sidharta

Sometimes I find it a bit awkward to be labeled as a collector. Collecting is not my main thing. I support quite a number of curatorial projects, researches, artists, and practices. In line with that, I do go out a lot. Hence, networking plays an important role. Whilst doing so, I met a lot of people, be it artists, curators, galleries… So, a lot of the time, I collect due to these relationships that I am entangled in. Some works in my collection are, like Winda, memento mori, landmarks of particular moments. As human beings, inevitably we evolve. Our life experiences take us to many places. My interests in particular works, that I eventually collect, have many layers. Some might be due to its compositions, or formal values within the work, some might relate to the struggles, issues, ideas within the artists' practices. The works that work for this exhibition I think might reflect this breadth.

I have known Hague and her practice for a long, long time. We have had many conversations. So, I guess, this work here is simply my wanting to have something of hers. As for Tamarra's work, these sets of drawings are taken from the old *Boco Silino* manuscript, which depicts ways of life in Bugis where the fifth gender, *bissu*, plays a role within the society. The acknowledgement of this fifth gender within our own society, from pre-modern times, was what Tamarra was interested in. Other than having a certain weakness in marginalized cases, in support of Tamarra's projects, it often made me think what kind of society would we need to nurture in order to allow such voices to be heard. To not have to categorize such voices as marginalized. The chrysanthemums in Tomoko's photography work is the Japanese symbol for its king. She took the photograph in Fukushima, not long after the nuclear disaster that exasperated the majority of living beings in the area, but at the same time it was around the time that the king just passed. I bought that around the time my mother just passed away. So, yes, there are issues, topics, concerns, and practices of the artist that I am inclined to support, but a work can also be a memento mori in such a way.

Winda Malika Siregar

My family loves art, both my grandmother and mother collect. My mother was the leader of IASRI, and ever since I was a child she would take me to many kinds of exhibitions. Therefore, my collection started from artworks that were handed to me by my family or friends, before I eventually started buying on my own. I used to buy artworks as souvenirs from my travels, and it was solely for decorative purposes. Peter Dittmar's artwork was my first purchase.

When art fairs and biennales became more frequent, I started to learn more about art, through the texts and the artist talks. But it was my experience working in a fashion magazine as an editor in chief that further enriched my thinking. Talking about clothes all the time bored me, so I made sure that each month we had special columns about art, be it design, illustrations, street art, etc. Fashion and photography are closely intertwined, so I have a soft spot for photography. Once I held a photography exhibition in Plaza Indonesia, where we exhibited a lot of artist-photographers such as Anton Ismael and Wimo Ambala Bayang. I think art photography is still underappreciated in Indonesia. I want people to know that making a photograph is not as easy as people think, there's a thought process behind every work! Karl Lagerfeld is a fashion icon, so this photograph of him without his signature glasses by Amos Schliack means a lot to me. Up until now, I still buy fashion postcards for me to frame and hang them.

I'm really mindful in buying art, will it be appropriate for the space that will become its new home? Will it be appropriate for the people around? My family and children always come first to my consideration in buying art. This large painting of G. I. Sorokin, a Russian painter, was given by my mother, but I specifically chose that one. I think the painting is odd but it just deserves my attention. That's why I have it placed in the dining room, and the painting often ignites conversations between me and my house guests. I get various interpretations about the work. The work of Astari is very special to me because she gave it to me as a wed-

ding gift. She thought it would fit me because I refuse to conform, for instance, in how I dress, and yet I still do respect old values deep inside my heart.

Other than buying and collecting, what satisfies me the most is to share art with people. Art has so many other utilities. I'm involved in the Mitra Museum Jakarta foundation, and during the pandemic we made programs so that the eco-system kept running.

Assembled Images

Organizer
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